

KERAMIC STUDIO

Vol. XVI, No. 9.

SYRACUSE, NEW YORK

January 1915



THE editor begs pardon for using the editorial page as a sort of advertising sheet, but she is seeking information and thinks this is the best way to get it. It is apropos of the Four Winds Summer School, which we are expecting to hold next summer in California. We would be glad if some of our good friends in California would write us their advice in regard to the part of San Francisco which would be most convenient for the school, not too far from the Exposition grounds, and in as cool a spot as can be hoped for. We would also be glad to have them tell us of some place where board and lodging can be found for the faculty and family, at least three adults and three children, and possibly two more adults. We would also like to have those who think of combining business and pleasure next summer by attending the school and visiting the Exposition at the same time, let us know that they expect to attend, so that we can institute inquiries for board for them near by. Mr. Robineau will go to San Francisco himself early in February to arrange the exhibit of Robineau Porcelains, and he would like to meet those interested in the school and see what can be done about arranging things conveniently for all. So please write him care of *Keramic Studio*.

Again we remind you of that bridal competition. We will hope for such a lot of fine designs that we can make you a bridal number in time to execute the designs for June weddings. Do not forget that the competition closes the fifteenth of January. Details will be found on the back of the cover.

We are thinking seriously of publishing some very interesting letters from one of our good friends who decorates china and has gone to China and writes in a fascinating way of what she sees there. It is Mrs. A. B. Smith of Texas, one of our old Summer School pupils. She sends us photos from time to time of interesting things she sees and we have no doubt that whether they can be utilized or not for china decoration, our readers will enjoy finding those letters on the editorial page instead of the editor's tiresome talks. So as soon as we can get them in shape, possibly next month, we will begin publishing them, with occasional illustrations.

We have received a fine number of photographs of the exhibit of the Greater New York Ceramic Society, which will be of the greatest interest. We have also an entire issue devoted to the Kansas City Ceramic Club, who send working drawings as well; also the illustrations of the Chicago Burley Competition Exhibition are waiting for their turn to be published. All these photos ought to be very inspiring. The New York Society have also sent us color schemes. We have a number of illustrations of exhibitions of Ceramic Clubs, etc., and we are giving them as fast as we can. Our readers seem glad to see these photographs and we are always glad to give them. The editor has heard indirectly of complaints from some clubs that their offer of illustrated articles on exhibitions have not been

answered. If this is so, it is because of some unintentional oversight and we hope they will write again.

We have many appreciative letters since we have published the additional naturalistic supplement to *Keramic Studio*. We only hope that those who find it helpful will exert themselves to get subscribers so that we will find it pays to continue publishing it. Few realize that the additional color supplement alone adds quite materially to our monthly expenses, and that means several hundred new subscribers just to pay the extra expense, no profit. So we ask again our good friends in ceramics to do what they can to add subscriptions to our list so that the good work may go on. We know of one lady who gives Christmas presents every year of four subscriptions of *Keramic Studio*; another who gives two, and there are others. There could be no more acceptable present to a china decorator, we are sure.

To those who have been accustomed to think of Miss Jeanne Stewart as a purely naturalistic painter, the exhibit of her class work in design shown this month will come as a great surprise. We hope it is only the beginning and that the good work will go on.

After all, we need not have been so much concerned about the shortage of china for decoration. It seems that the French and German factories are still sending shipments, and now the Japanese are about to enter the field of white china. We are looking forward with great interest to this new source of ware for decoration; we ought to find it good in shapes and reasonable in price.

A new book on pottery making by George J. Cox, the Macmillan Company publishers, price \$1.25, has just come to the study table. It is well and thoroughly illustrated and explains all the various methods and details of the work. It should be found a valuable book for students and teachers.

We learn with great regret of the sudden death of Mrs. Abbie Pope Walker, a well known decorator and teacher who has had charge for the last few years of the classes in china decoration at the Art Institute of Chicago. Mrs. Walker was at different times a contributor to *Keramic Studio*, and her loss as a teacher in one of the most important schools of the country will be seriously felt.

SHOP NOTES

An antique shop has just been opened 37 East Main St., Freehold, New Jersey by Mrs. W. S. Holmes, Emily F. Peacock and Margaret Ivins. They have some fine old English and Colonial furniture, andirons and candlesticks, antique jewelry and hand-wrought jewelry, old American glass and English china. In connection with the shop there is a very attractive tea room where tea is served every afternoon.

The F. G. Coover Co., of Lincoln, Neb., have opened a studio in the Auditorium Bldg., Chicago, Ill., under the title of "The Coover Studio." A competent instructor will be on hand to make demonstration of the Coover Outlines. We understand that this will in no way compete with the regular teachers of china painting but the Chicago Studio will be of convenience and advantage to all.

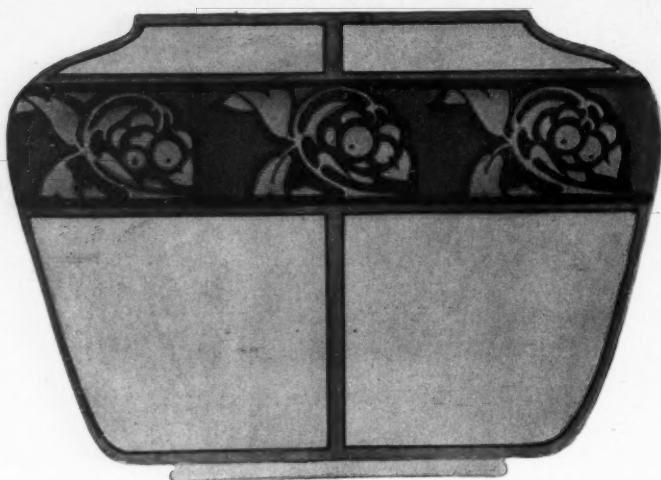


Plate XIII, Fig. 3

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XI. ADAPTATION OF DESIGNS TO SHAPES—(Continued.)

"It is only by a study of conditions under which the design is to be carried out that we can get a workable design . . . all types of design are controlled by exactly the same principle under the limitations and possibilities of the particular kind of material in which one is working. The architect, interior decorator, the rug weaver, all work with exactly the same idea of form and arrangement, they are each limited by the material in which they work. The laws of arrangement are positively common to every phase of expression."
—Alvah A. Parsons.

CONTINUING our argument begun under Problem X, as designers of decorations for porcelain, we must, as we have said, be able to approach the subject from both ways. We have studied the construction of the ornament, and now we are studying to adapt our ornament to shapes, trusting that with an intelligent understanding of the laws of proportion and distribution of areas, our ornament will at least appear to be organic, a natural outgrowth of the demands of the shape.

We instinctively place the decoration of a plate near the edge, as the part which will not be covered when in use. In the decoration of the bowl we were guided largely by the same instinct, placing the bulk of decoration on the outside with only an echo on the inside, near the edge, with perhaps a unit in the bottom for the sake of balance.

For our exercises at this point we will choose the vase form and should treat a vase much as if it were a piece of architecture, reserving the decoration as part of the architectural expression (see illustration "Architectural shapes and structural decoration"), also we must remember that the decoration should not interfere with the use of the piece—should not compete, as it were, with the natural floral forms it may be made to hold. For this reason the more noncommittal, or the more formal the decoration is, the better. We do not wish to compare a pink rose of the decoration with the natural rose the vase may hold. The painted rose will always suffer in comparison, so that in the decoration for an article of use, such as a vase and other objects of this class, we conventionalize for two reasons: first, to conform to shape, and second, to avoid a feeling of competition. Let us choose first a vase simple in line, not too convex or entirely straight as to outline, (see illustration Plate XIII, Figure 1). The broadest part is above the center, near the top. We will say it is ten inches high and four and one-quarter inches in diameter at the broadest part and three inches at the base. If we divide with perpendicular lines, they should be parallel with the outline; then if we wish to accentuate

the shape, we will broaden the design at the point where the shape is widest. Placing a band around the shape horizontally at this point will tend to lower the height (Figure 2). Continuing the perpendicular effect and merely widening the design near the top will accent the height and make it appear more slender (Figure 1). "This is what we term structural motion." If the vase be more convex in outline, we may exercise our love of curves, using the oblique curve of motion, but if the movement is perfectly consistent, it is always in harmony with the structure of the builded object.

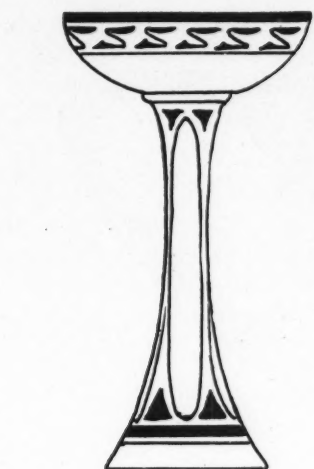
This type of design illustrates "rhythmic motion" and we must be careful to exercise restraint in the movement. The horizontal band plays an important part in decoration, even where the space below is broken by perpendicular or oblique lines (Figure 3).

EXERCISE

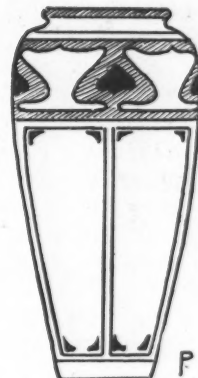
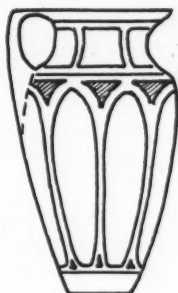
Select from a catalog of china three vases of different outline, one tall and slender, one convex in outline, and one low shape. Begin by dividing and sub-dividing the shapes to determine the placing of the decoration (see illustrations). After deciding what proportion of the piece is to be designed and what background, select motifs and proceed to construct designs that will fit the requirements of the shapes, have at least one design purely abstract and the treatment of the motifs extremely severe. For the taller and slender shape try for motifs the narcissus, fleur de lis, jonquil, dandelion, and for



Plate XIII, Fig. 2

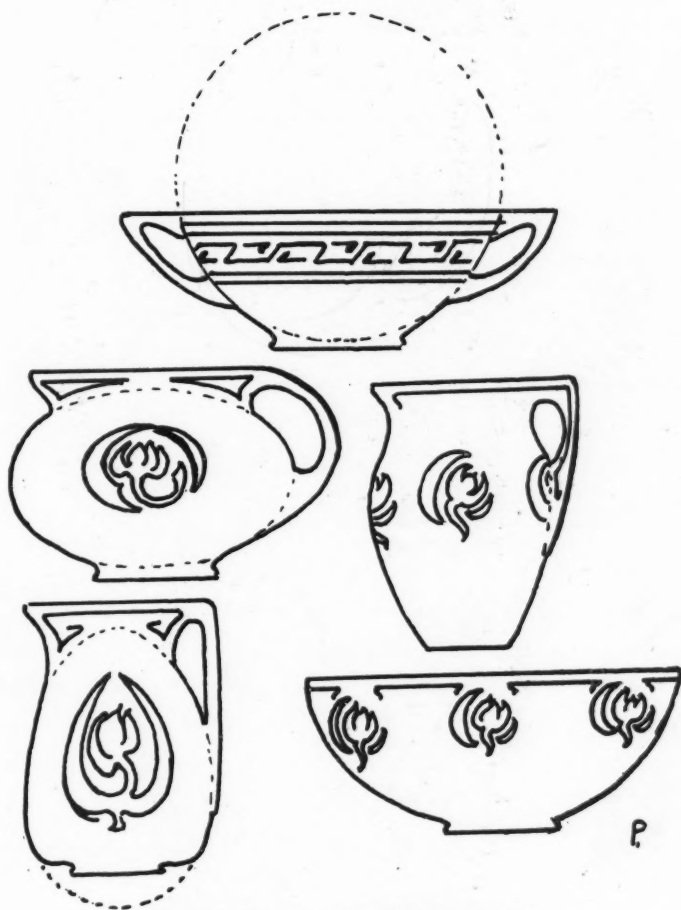


Architectural Shapes
and
Structural Decoration.



Supplementary to Plate XIII

the lower shapes, nasturtium or decorative berries. When the designs seem satisfactory as to construction, proceed to put them into values, having in mind the possible color treatment of each. Let us confine ourselves for the sake of definiteness to the motifs suggested. Study carefully the illustrations, both for construction placing and tone values.



Shapes built on the circle—Ellipse and Oval
Supplementary to Plate XI, Problem X

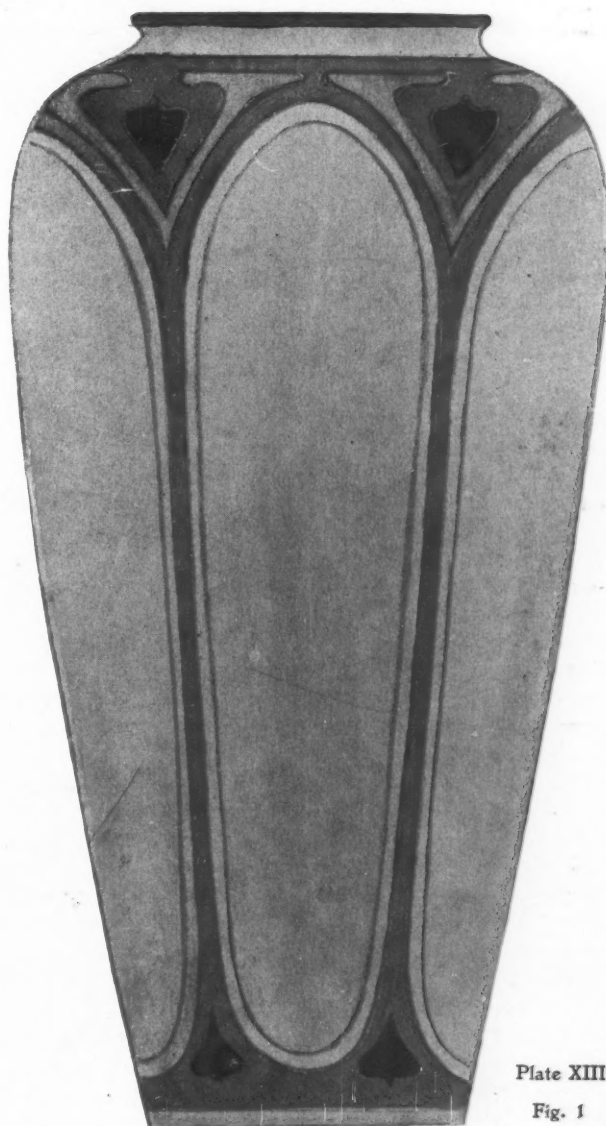
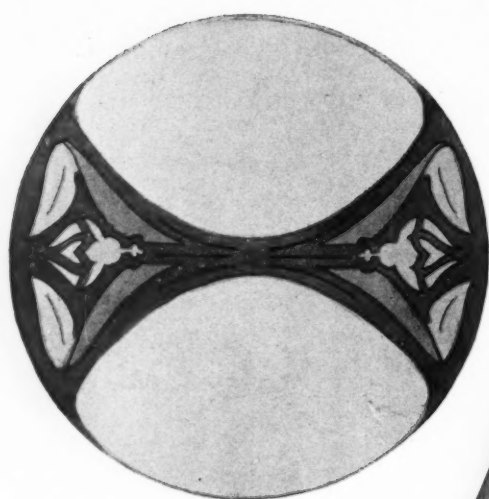
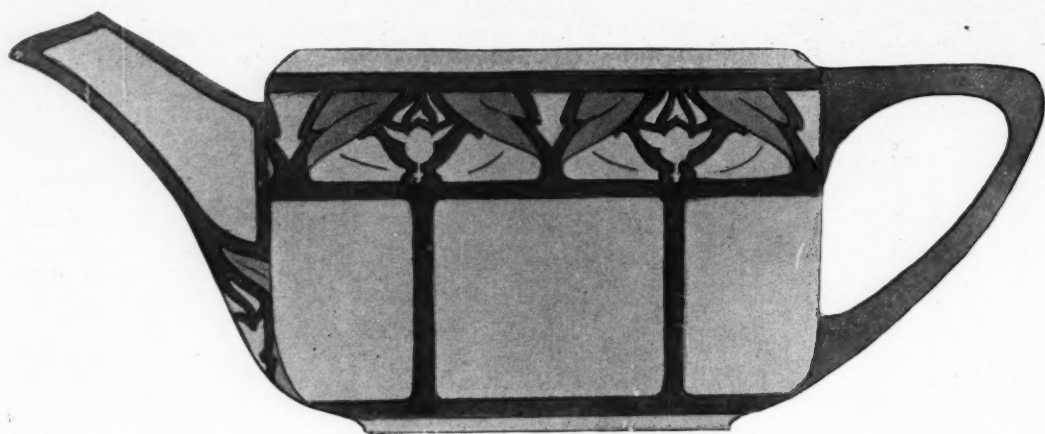


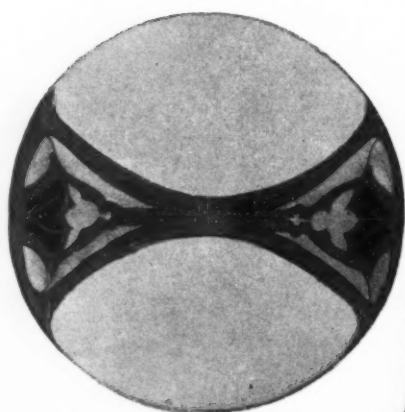
Plate XIII
Fig. 1



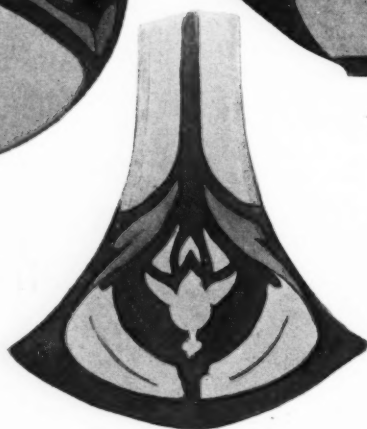
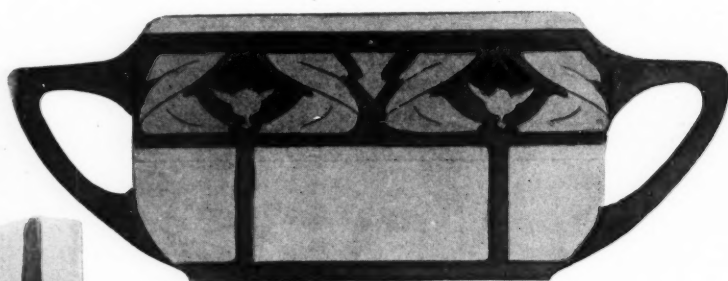
COVER TO TEAPOT



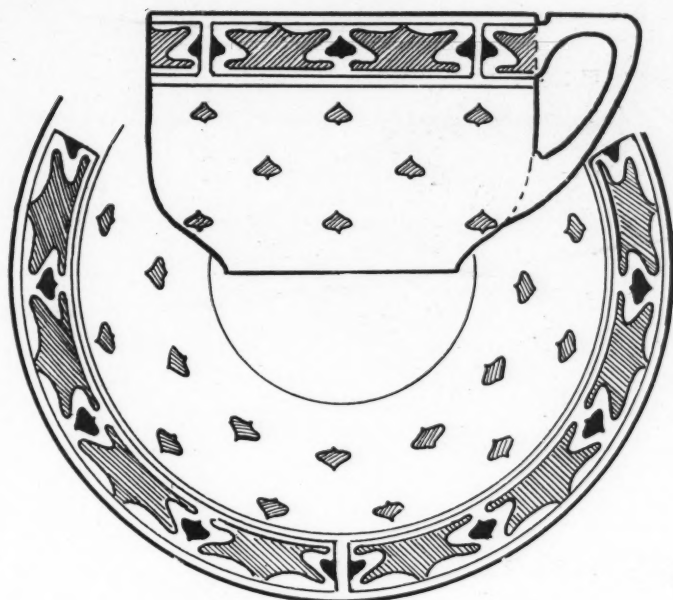
UNIT OF HANDLE



COVER OF SUGAR BOWL



SPOUT OF TEAPOT



Supplementary to Plate XIV

PROBLEM XII. ADAPTATION OF DESIGNS TO SHAPES—(Continued)

"Ornament is the wine of architecture; through it runs the personality of the artist, and into it is condensed his genius, but it unduly charms and allures. It is to be resisted by the weak and used by him alone who can master it. True ornament cannot be applied; it arises from within the thing to be decorated. It is joined with the constructive principle, as the life of the being is joined with the bone and muscle of the body. Ornament is a surface manifestation of the vital energy of art; it conveys sentiments and expresses facts. It is religious and symbolic; it demands existence, but it must not be allowed to live under self-destroying anarchy. Government and proper development are its necessities, as they are those of all other strong individual forces."—*Samuel Howe.*

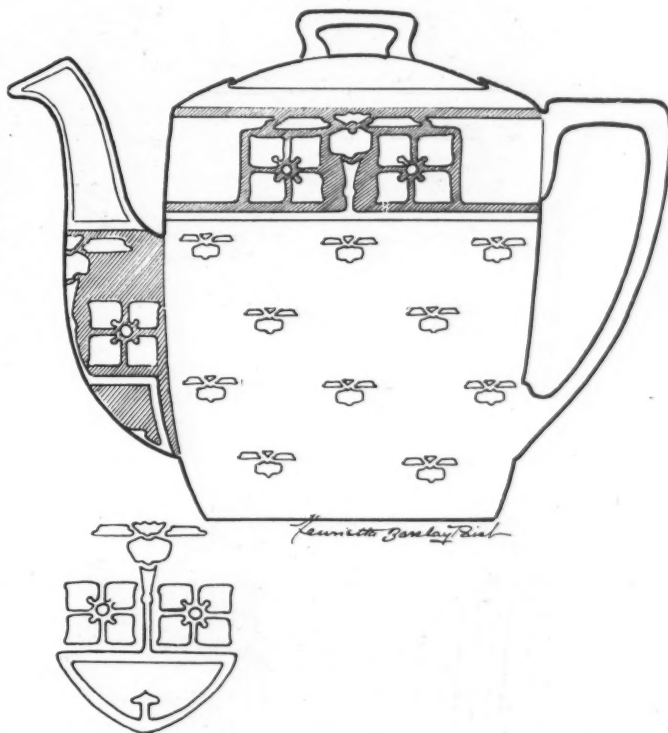
THIS, our last problem in construction, is a continuation of the two preceding ones, simply choosing different shapes for the demonstration of our theories. It is to be regretted that we cannot have more of this practice in the practical application of our design to shapes, but in this short course we are necessarily limited; the laws governing, however, are common to all shapes so that if we have grasped the significance of the governing principles, the variety of forms need not confuse us. This reduces what at first seems to be a complicated subject, to a comparatively simple one when understood. We will keep to the articles most familiar and in every day use, using for this exercise a teapot, creamer and sugar bowl with cup and saucer to match. Choose for a motif one already used in the construction of our earlier designs (borders and units of design). We can, by reducing the size, connecting our units, etc., make workable designs for these shapes. Let us use the same motif on the whole group, considering them as a set.

Keep the decoration extremely simple, remembering that they are for table service—and for actual use on our table. The simplest decoration is the most pleasing. The illustrations given will better illustrate the point than the text possibly can, and it is only to be regretted that we cannot continue these exercises indefinitely, bringing into use greater variety of types. It is to be hoped, however, that the student has by this time a sufficiently clear idea of the general laws to be able to go on with the subject by herself, experimenting and testing her own knowledge gained in these exercises. The students taking the regular course can arrange to continue the work, sending in extra designs for criticism as long as they feel the need of help. Do not forget that the value work is a part of

the problem—as important as the construction and placing of the designs—and a preparation for our work in color. In taking up the subject of color harmony we will again review each problem, using the designs already constructed and placed.

EXERCISE

Choose from a catalog of white china with reference to good line and proportion—a set consisting of a tea-pot, creamer and sugar bowl with cup and saucer to match. The simpler the shape, the better it is adapted to practical use. Adapt designs as suggested above, with special reference to the placing and the balance of values (see illustration), or we may with previous arguments in mind construct a type of design different from those already used but suitable and in harmony with the forms chosen; the shape of the pieces chosen will have to determine the type of design suitable. If a border is used it should not occupy over one-third of the space. If the border is very narrow and the shape simple in outline, we may break up the space below by the use of panels or by tiny units used as spot repeats (see illustrations). In the placing of these, the spacing is the important thing.



Supplementary to Plate XIV

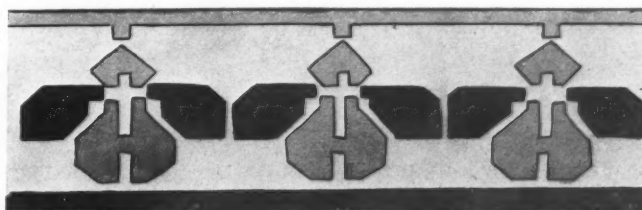
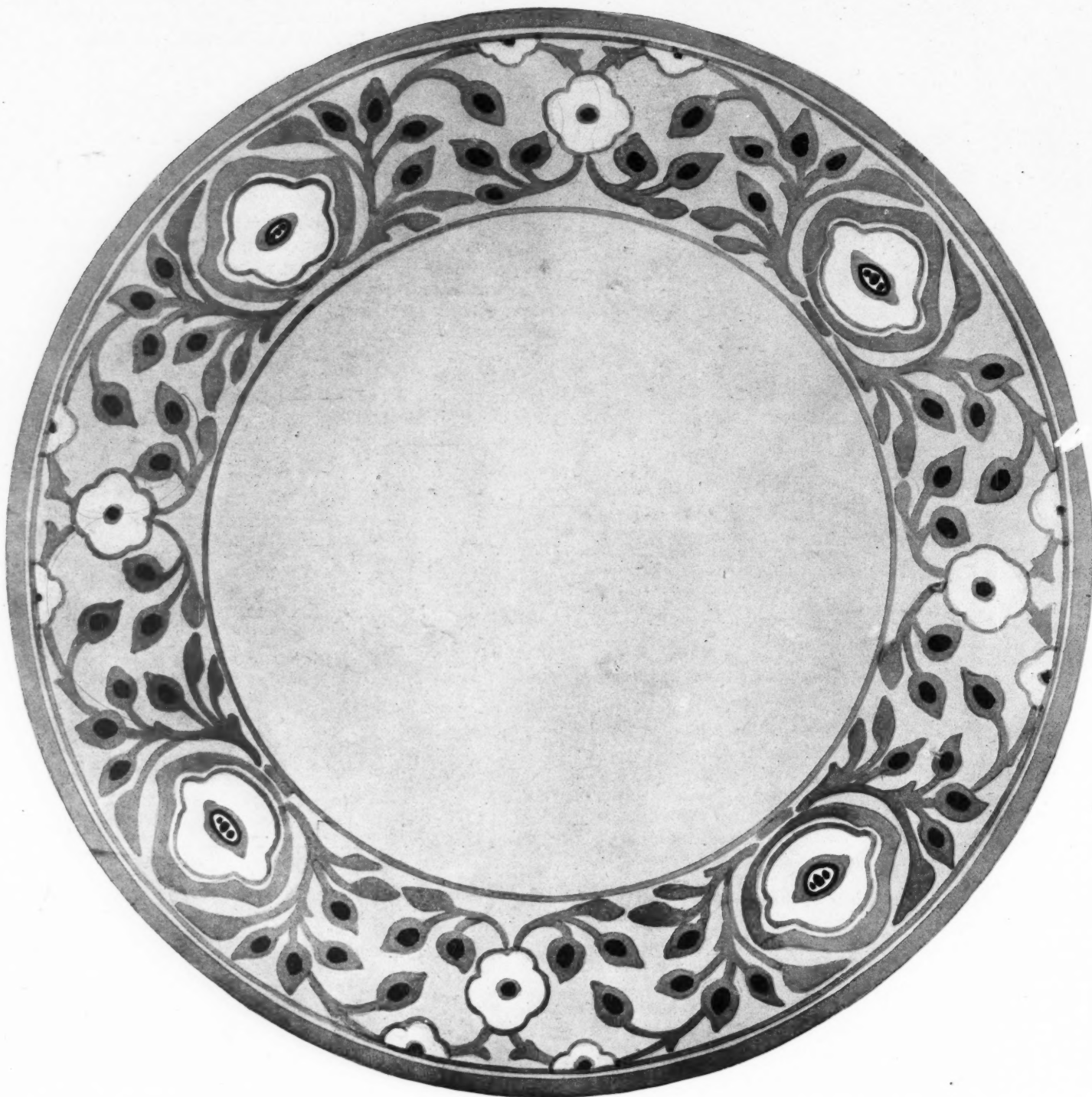


PLATE BORDER—A. L. CUMMINGS

Background, Dove Grey dusted; flowers, Orange and Scarlet Enamel; bands the same. Outline, Dull Violet Blue.

MISS JEANNE M. STEWART'S DESIGN CLASS



CONVENTIONAL PLATE—ALBERT W. HECKMAN

THIS design may be applied with very good effect to an open, low, flat bowl or to a large rim plate. It repeats five times around a ten-inch plate.

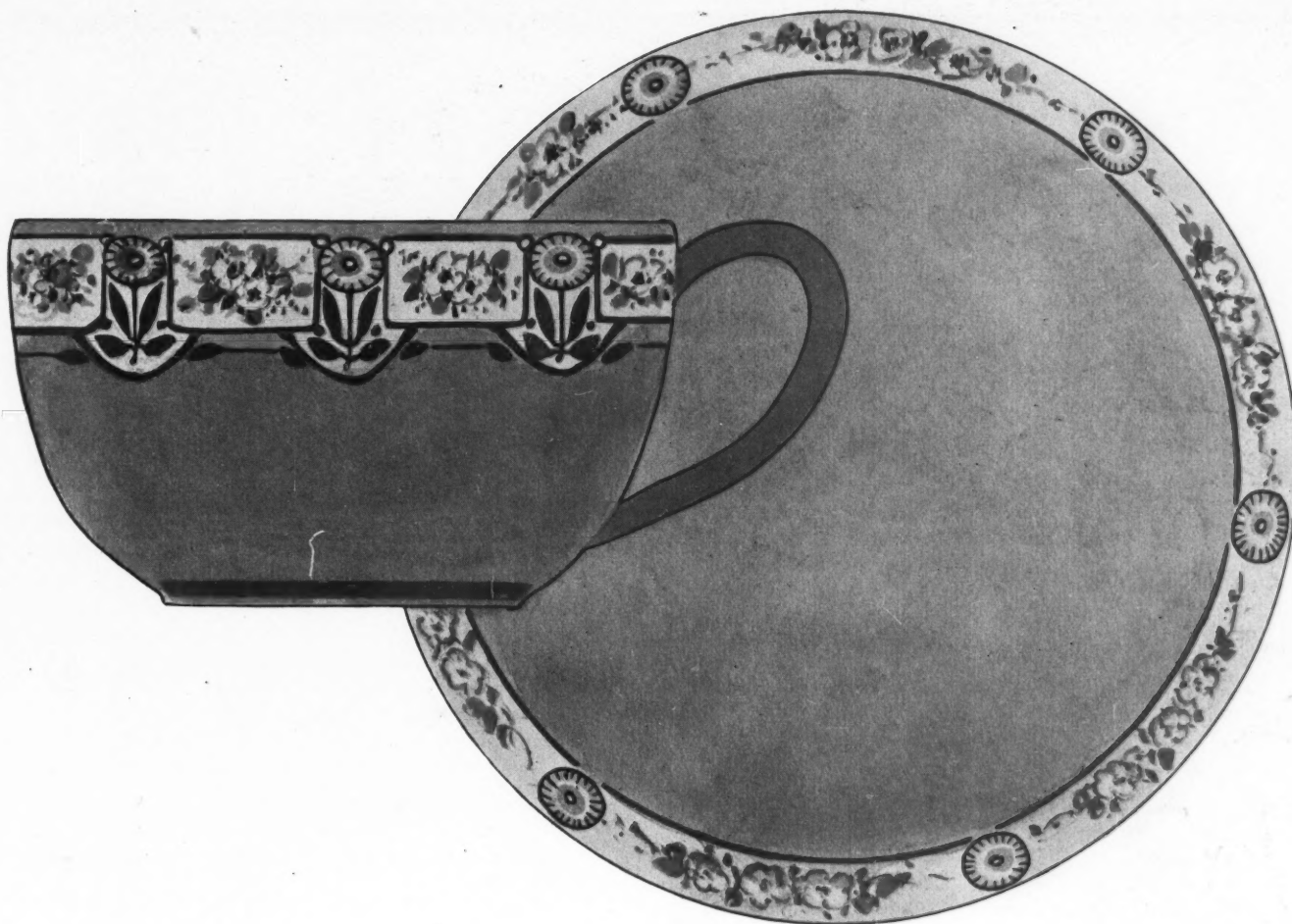
First fire.—Dust whole design with Pearl Grey two parts, Banding Blue one part, Copenhagen Blue one part, and a touch of Yellow Green.

Second fire.—Dust whole piece with Pearl Grey five parts,

Copenhagen Blue one part, and a touch of Yellow Green. Clean out the flower forms and dust them with Pearl Grey three parts and Yellow Brown one part. Centers are Yellow Brown.

Treatment with Dusting Colors

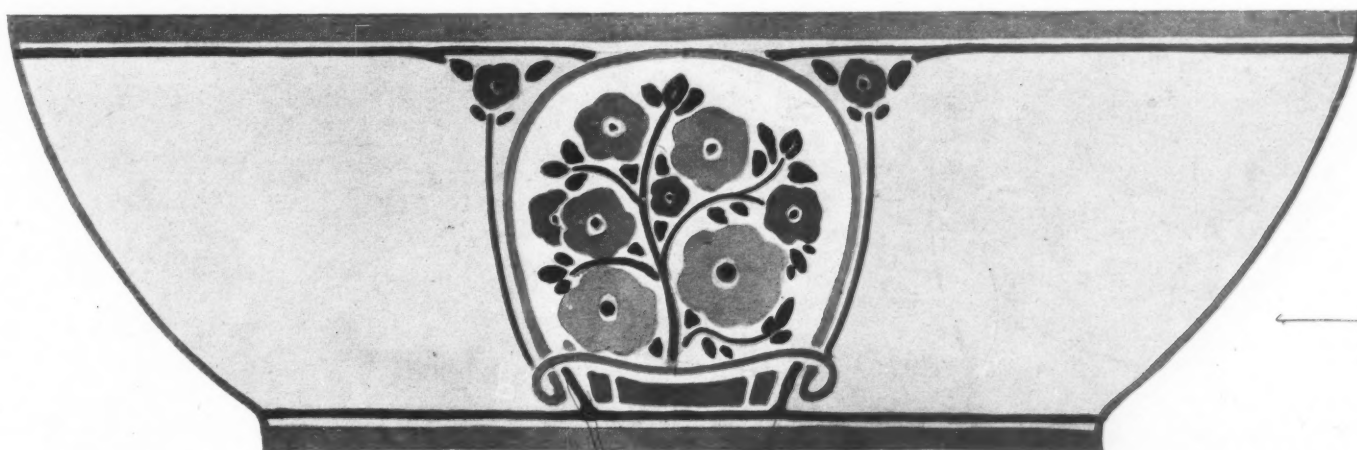
The design in Grey Blue with Glaze for Blue background. The dark markings on buds are Dark Blue for Dusting. Flowers are Deep Ivory with Coffee Brown markings.



CUP AND SAUCER—KATHRYN E. CHERRY

TRACE design in and use Gold for leaves; dark around flower form and bands. Then paint in flowers with Turquoise Blue and a little Mauve. The green part of flowers is Apple Green and Copenhagen Blue. Then fire. Wash background on cup with Apple Green very thin. Then go

over Gold again, touch conventionalized flower with a little deeper Apple Green than background, go over the painted flowers again, add a little yellow around flowers. Strengthen centers with Yellow Brown.



CONVENTIONAL BOWL, FLOWER BASKET MOTIF—ALBERT W. HECKMAN

LARGE flowers in Pearl Grey one part and Lemon Yellow one part. Small flowers in Albert Yellow one part, Yellow Brown one-half part and Carnation one-third part. Leaves and bands in dull green. Background a light green tint. The

background of flower panel is a cream tint.

To be carried out in flat enamels. Lavender, Dull Violet, Dark Green and Brown.



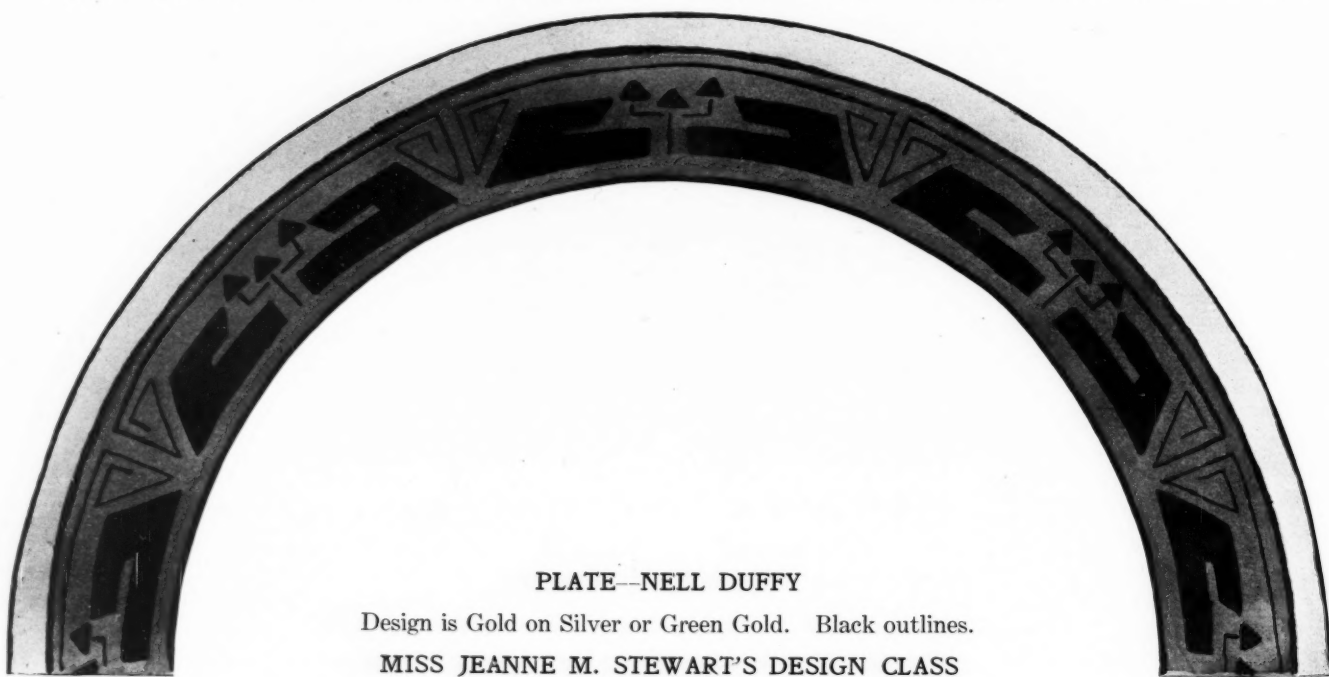
PLATE BORDER—ELSA FoudRAY

Fruit bowl design done in two tones of Pompeian Red. Dark portions in center and band at top in black. Black outlines.



PLATE—ELSA FoudRAY

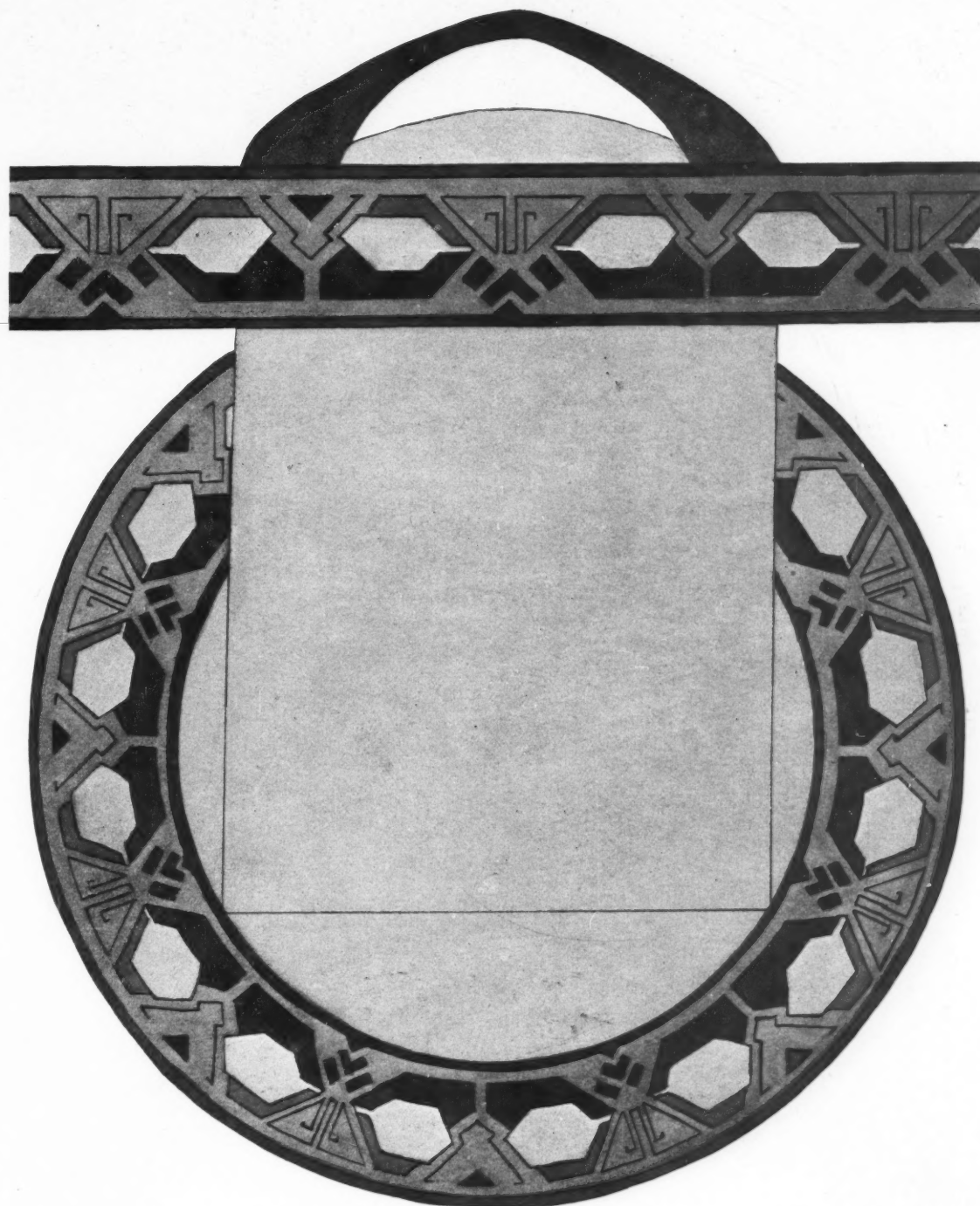
Rose-apple design for plate done in three tones of grey-green with apples in flat-wash of Pompeian Red. Outline in black.



PLATE—NELL DUFFY

Design is Gold on Silver or Green Gold. Black outlines.

MISS JEANNE M. STEWART'S DESIGN CLASS



HONEY JAR—EDITH L. MILLER

Tint all over Grey for Flesh; design in three shades of Grey Green; outlines in Dull Blue.

MISS JEANNE M. STEWART'S DESIGN CLASS



PLATE—EDITH L. MILLER

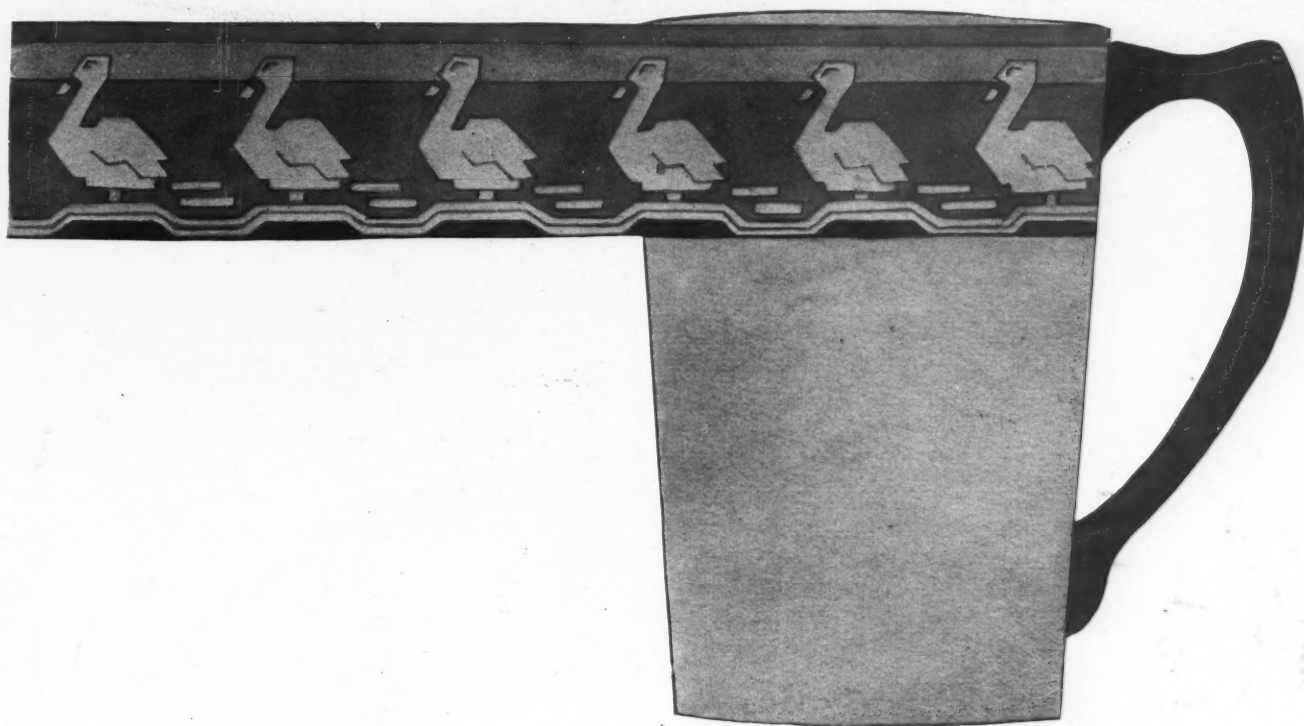
Design in Cream, Yellow, Yellow Brown lustre or color, with fine black outlines.



PLATE—ELSA FOUDRAY

Tint Grey for Flesh; wings and lighter wave bands are deeper grey; darker wave band and rim, Grey Green; darkest tone of buds and waves, Black. Black outline.

MISS JEANNE M. STEWART'S DESIGN CLASS



CHILD'S CUP, SHADES OF BLUE—ELSA FOUDRAY



PLATE—EDITH L. MILLER

Cream Tint. Design in two shades of Yellow Brown with black or Gold outline.

MISS JEANNE M. STEWART'S DESIGN CLASS

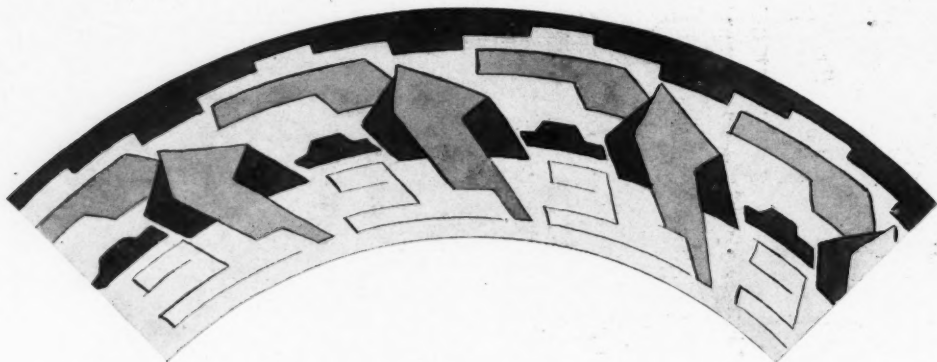


PLATE BORDER, SHADES OF GREEN—AMANDA L. CUMMINGS

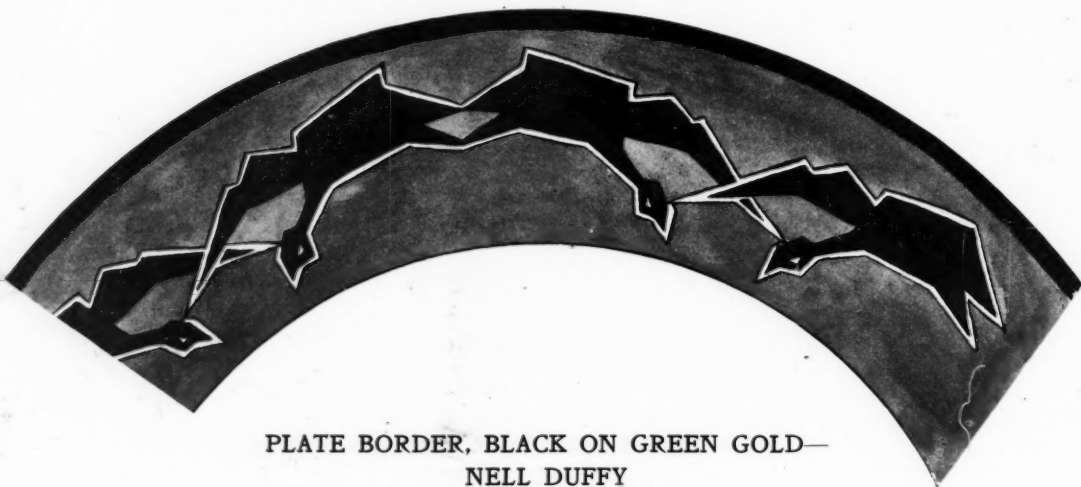
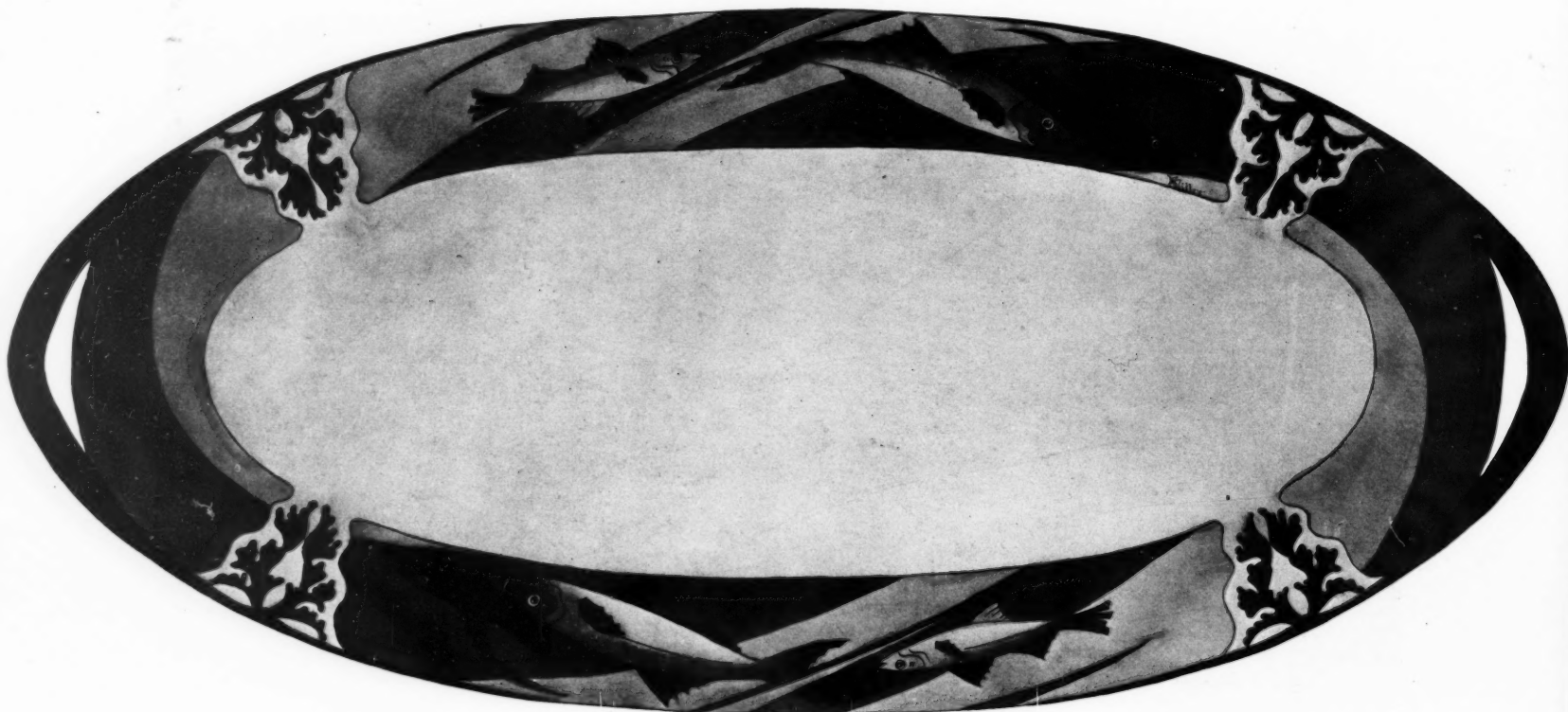
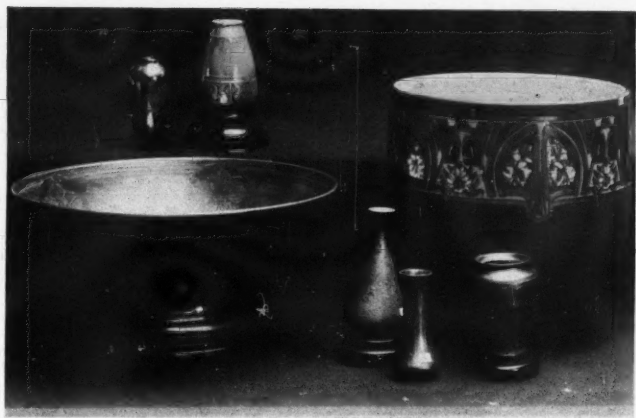


PLATE BORDER, BLACK ON GREEN GOLD—
NELL DUFFY



FISH PLATTER (Reduced to one-fifth size) SHADES OF GREEN—EDITH L. MILLER

MISS JEANNE M. STEWART'S DESIGN CLASS



MARIE B. BOHMANN ANNA V. CORNISH MARGUERITE J. ROOD
IONE L. WHEELER *MARIE B. BOHMANN
*Antique Lustre Group, Ione Wheeler Prize

EXHIBIT OF CHICAGO CERAMIC SOCIETY

Ione Wheeler

THE twenty-second annual exhibition of the Chicago Ceramic Art Association was held during the month of October at the Art Institute. The showing was especially interesting on account of the variety of wares used, giving the designers an opportunity to display their versatility.

There was the usual flat color, enamel and lustre decoration on French and German china, very good effects in enamel on Satsuma, and several pieces of German Faience. A group of Belleek china in the biscuit, shown by Mrs. Kissinger, was developed in soft, subdued colorings without outline. The effects obtained on the matt surface were remarkably dainty, and the carefully executed designs were of a distinctive character.

A group of American earthenware cleverly decorated with enamels and lustre attracted much attention because of its novelty and the appropriateness of the design and color used.

Mrs. Walker's display of earthenware was extremely attractive, making a dominant note in the exhibition. The work was done freely, the enamels laid without outline and the boldness and simplicity of the design showed a recognition of the sturdiness of the ware. Her tiles in basket frames were another novelty; a dresser set and several Satsuma pieces showed clever handling of enamels. Some very interesting effects in lustre were also shown by this artist.

Miss Hipple's jardiniere developed in matt green, gold and lustre, was one of the most successful objects in the exhibition. A Belleek jardiniere in all-over pattern developed in enamels, and several other pieces, were successfully rendered, among



RENA O. PETTERSEN
ISAELE C. KISSINGER and
ABBIE POPE WALKER
MARIE B. BOHMANN and
E. J. MULVANEY

LENOX BELLEEK

them a very delightful color scheme in gray, and lavender on a Belleek bisque vase.

Mrs. Bohman's collection of lustre pieces was most unique. The antique effects were obtained in an unusual manner. Her large vase with an etched chrysanthemum design might be characterized as "dramatic," the yellow flowers outlined with silver and the background panels laid with peacock green.

Mrs. Cornish received honorable mention for a group of lustres, one of which was quite as perfect a piece of peacock coloring as could possibly be obtained; the results obtained in green and silver, lavender and silver and copper were very beautiful.

Mrs. Pettersen's ten pieces for a dinner set were very distinctive, the design being a wild columbine worked out in enamels, showing a restraint which is highly commendable. An over-worked dinner set inevitably becomes tiresome to those compelled to see it daily. Among Mrs. Pettersen's many contributions in enamels, matt and lustre, was a vase in rich and beautiful tones of ruby lustre, also several vases in which the most delicate and varied effects were obtained from her skillful handling of the baby blue lustre.



*RENA O. PETTERSEN ANNE T. BROWN
BERTHE A. PARK BERTHA L. BAND
*Burley & Co. Prize for Tableware

Miss Edwards showed several good cabinet pieces in lustre and a Satsuma box in gold and enamels. Miss Band was represented by a seven piece dresser set in soft yellow and green, the design being a combination of conventionalized floral and geometric form. One of the most noticeable pieces was the large jardiniere in matt green, gold and lustre shown by Mrs. Rood, who also had some delightful lustre work.

Mrs. Park displayed a stunning chop plate and set of six plates executed in enamels and gold, very strong in color and of good craftsmanship. Mrs. Myers was represented by a very successful plaque and bon bon box.

An attractive and well designed salad bowl and several fine examples of lustre work were shown by a new exhibitor, Mrs. Anna T. Brown.

Miss Booth's lustre, Miss Kredell's lustre and enamels, noticeably a box in lustre and gold matt, and Mrs. Rees' enamels were all examples of skillful workmanship.

Under the heading of "Chicago Ceramic Art Association" were listed six pieces presented to the club by the Lenox Belleek Co., of Trenton, N. J., and decorated by members of the club.



ABBIE POPE WALKER
Special Prize for Decoration on Earthenware



ISABELLE C. KISSINGER
A. H. Abbott Prize for Best Collection



MARY E. HIPPLE, (Hasburg Gold Prize) MAUD MYERS
AMANDA EDWARDS MARIE BOHMANN
LOUISE REES ANNA V. CORNISH
TILLA E. BOOTH EDITH KREDELL



IONE L. WHEELER
Not in competition



ISABELLE C. KISSINGER

EXHIBIT OF CHICAGO CERAMIC SOCIETY AT THE ART INSTITUTE OF CHICAGO



ABBIE POPE WALKER

In the Chicago *Post* of Oct. 8 Miss Lena M. McCauley said: The Chicago Ceramic Art Association makes a pretentious showing of decorated vases and tableware at its twenty-second annual exhibition at the Art Institute. There are 144 pieces, some large and important, others small but exquisitely adorned with original designs, all arranged with a sense of artistic values in the cases which have been placed in a gallery, the walls of which are hung with the paintings belonging to the Friends of American Art. What advance has been made by these women in ceramic art is best understood by those who studied in the schools in vogue twenty years ago. From mere fantastic ornamentation the painters on china have arrived at a plane of artistic foundations. Their design fulfills the requirement of academic rules, their art is modified by study of the approved paintings which have survived the ages, and thereby a high order of taste has been achieved. One of the most interesting features of the exhibit is the group of drawings showing the evolution of the conventionalized flower. And the marvel of the entire exhibit lies in the imagination which has glorified the bald pattern with arrangement of color and the use of lustre in tones and gold.

The prizes were awarded before the opening of the exhibition, there always being a preparedness about the affairs of the Ceramic Art Association. The Ione Wheeler prize for a lustre group in antique effect was won by Miss Marie B. Bohmann, the Hasburg gold prize for a jardiniere in gold and lustre was given to Miss Mary E. Hipple of Elgin, the A. H. Abbott prize for the best collection was awarded to Mrs. Isabelle C. Kissinger, who showed examples of bisque Belleek, Satsuma, china and earthenware, and the special prize for a group of decorated earthenware became the property of Mrs. Abbie P. Walker. Mrs. Rena O. Peterson's set of tableware in wild columbine design was awarded the Burley & Co. prize for tableware.

Mrs. Ione Libby Wheeler exhibits fine results in lustre painting, and with the color fascinations shown in work with enamels, and a valuable punch bowl with a gourd motif

Maud I. G. Oliver, writing in the Sunday *Herald*, said:

Straying into the Chicago Ceramic room, one is confronted with such a profusion of original offerings that it is bewildering to attempt to fix them in mind. Mention primarily ought to go to the instructive display of drawings hung unfortunately too low about the cases for careful scrutiny. These plates are contributed by various members and represent the process of conventionalization of different floral forms. As arrangements in composition, they are admirable drawings, which ought to be added to and reproduced in a book as an enterprise of the club.

A new feature that proved of especial interest to the visitors was an exhibit of framed flower studies, showing naturalistic drawings and conventionalizations. Some of the motifs obtained by this process were developed on the china, showing the progress of the design from its beginning to the completed piece. This work was done under the direction of Mr. Arthur Gunther.

All designs on china are subject to the criticism of Miss Bennett of the Art Institute.

The Clifton Porcelain Tile Company of Newark, N. J., has begun the manufacture of porcelain faced wall tile and vitrified floor tile in all colors, using the Stegmeyer process, which eliminates the use of lead glazing, and makes a non-crazing product at a price considerably below that of the so-called flint tile.

ANSWERS TO CORRESPONDENTS

L. L. F.—Have a very handsome punch bowl in enamels, used D. W. O's hard enamels. It chipped off in several places. Could it be fired again or is risk of ruining other enamels too great?

2.—Want a lighter but still rich color of Matt Blue. Can I mix Matt Gray to Gray Wedgewood Blue?

It is best not to fire the bowl again as there is great risk of other enamels coming off. Match the color with paint as nearly as possible and paint over the chipped places and when thoroughly dry apply a thin wash of white shellac and it will wear very well.

It is better to use a Matt White if a rich tone is desired. It is best to make a test on a broken piece of china to be sure of it

Mrs. C. E. V.—I have the largest size Ideal kiln and have been firing for the past twelve years, and this year I am having some trouble. Kiln has a splendid draft, in a dry room, some pieces of glaze just fine, while others in same kiln do not glaze. Please tell me if possible what can be the trouble. The kiln is in same chimney as furnace, but in another room. I have used fire clay to mend a crack in the kiln. Do you suppose the clay would make a difference?

Answer from Ideal Kiln Company: "This is a case of defective draft, although she says the chimney is a good one, but we notice she says the furnace is also connected to the chimney. No doubt the chimney was carrying about its full capacity in taking care of the furnace."

MRS. W. H. F.—Can ordinary china paint be used on Satsuma ware, and is the firing, etc., the same all the way through as for other china?

2.—Can Aufsetzweiss be used for mending broken china? Can cracks be successfully covered? Should flux be used with it, and should turpentine be used to thin it?

3.—How should Hancock's Hard White Enamel be mixed to use?

4.—Please tell me a good color a little deeper pink than Fry's Rose to use with Rose for shading.

Ordinary china paints can be used on the Satsuma ware, but cannot be dry dusted on. Enamels are most satisfactory to use on it.

It requires a medium heat in firing, quite a little hotter than Rose.

Sartorius' Cement for Mending China is more satisfactory. It is mixed with lukewarm water to the consistency of thick cream. Cracks cannot be successfully covered but can be prevented from cracking farther by putting the cement over the crack in the inside of the piece. Often the design can be carried over the crack so it does not show especially in the realistic work when a stem can be painted over the crack.

A white enamel mixture is 4 parts Relief White, 1 part Hard White enamel and a little flux. If the powder is used enough fat oil to barely hold it together is used, and use Lavender Compound for thinning it.

There are several prepared white enamels on the market which need to be mixed only with the enamel medium and are much less trouble.

For small roses the Rose is applied very thin and used heavier for shading, and when a still darker tone is needed a little Blood Red is added.

L. D.—What minerals are used as lustre producing agents in the lustres, or where may such information be found?

2.—Can you give me a formula for a low temperature transparent colorless one that has a sufficiently low developing point to be fired in the ordinary glaze Revelation china kiln?

3.—Can you tell me what causes roughness of the decorated china when it comes from the kiln that makes it necessary to use emery paper?

You will find formulas for the preparation of lustres in *Keramic Studio* May and August 1908, a study by Franchet.

It may be caused from a crack in the kiln or underfiring.

MRS. A. R.—I have tried dusting with Special Oil and all but one time I seem to get it cloudy. I don't think I have the right dust brush to apply the oil with unless I use a lot of oil with it the brush separates and makes streaks, and then I go over the oil again. Would that make it cloudy? I have padded the large surfaces and they are the worst.

2.—I painted a large jardiniere study done by Mrs. Bullivant in "Keramic Studio" Nov. 1911. My trouble was the large space, the background of the flower, etc., is a good shade of Ivory and I wanted the panels a little darker, so I used Mrs. Cherry's Deep Ivory and dusted it on and it fired an off-shade of green. To remedy it I dusted 1 part Yellow Brown, — Meissen Brown, — Albert Yellow, which.. took lovely until after firing when it is a dark reddish brown.

Can I take a china eraser and take that off?

3.—What is the best way to apply the dusted color after applying the oil? Should I thin the oil with turpentine?

4.—Also the gold will not burnish. I was very careful in cleaning all the color off before firing. Can it be underfired? Can I take it off with the eraser and.. apply new coat?

5.—In October, 1914, page 127, Tea Plate, you say to bake hard in the oven. Do you mean the range, and how do you do it so as not to break the plate?

6.—What is Sepia?

7.—How do you apply the enamel on a large surface and what kind of a brush do you use? Does enamel have to be used on Satsuma or can I use it on the German and French ware?

You either do not apply your oil on evenly or else do not rub enough color into it. You should keep applying the color until the oil will not take any more of it. If you apply the oil too heavy the color will look damp after it is applied; it should look dry and even. The cause of the brush separating is the way you handle it; you probably bear down on the brush when applying the oil. You should have a very light touch, barely dragging the brush over the china. When painting a large surface paint in several directions to cover up the brush marks should there be any.

The oil should be applied very thin; it should not look thick and oily, but look almost dry. Dip the brush in the oil and then work most of it out before applying to the china. It is best to pad a large surface when it does not interfere with other work.

You can work back into the oil again if you do so immediately before it has had time to dry.

Padding should make the oil smoother. Perhaps you did not apply the oil even enough before padded or did not pad regularly; you may have padded more in one place than another, or padded too hard; the oil should be touched lightly with the pad and then raised up instead of pounded down on the china.

The dusted color can be taken off with acid, but it is a great deal of work and hardly worth the trouble. It also leaves the surface rough. Try painting Ivory Glaze over the brown and give it a hard fire and the red may fire out.

For all but very large spaces use some color on the oil and rub lightly into the oil with a brush, using a circular movement. If you are dusting near another dusted color and want to prevent the color from going into the first color, it is best to dip the brush into the color and apply to the oil. For very large surfaces the color may be rubbed in with a piece of cotton. Use the oil as it is; do not thin with turpentine.

If the gold was applied to Belleek ware it is over-fired; an under-fired gold rubs off. If it is on china there is no reason why it should not burnish, if everything was kept clean. Try applying another coat of gold and firing rather light.

Yes, you can dry the work in a range; you do not heat it enough to crack it. Cold air striking it while it is very hot will cause it to crack, so avoid that.

Sepia is a brown paint.

The enamel is mixed a little thinner for a large surface; work very fast and keep all edges from drying by working first from one and then the other.

Enamel can be used on any ware, but is most satisfactory on Belleek and Satsuma.

H. M. D.—Will you please tell me if Hancock's Hard White Enamel is the correct enamel to use on French and German china? If not, what shall I use for these wares? I have tried several times to use same and it almost always has a bubbly appearance. It doesn't look so bad when color is added, but even then it

nearly always scales off. Could it be that I fire it too hard?

2.—Do you consider Fry's enamel medium as good as the Dresden Thick oil and turpentine? I have tried both, but neither has proven satisfactory. Are the prepared colored enamels as good as when you mix them yourself?

3.—What grade of enamel should I use on the Satsuma and Sedji wares?

You will find a formula for mixing white enamel in an answer to Mrs. W. H. F. in this column that will be satisfactory. Usually when enamels have a bubbly appearance it is because they are under-fired or are too oily.

The enamel medium is for ready mixed enamels. The prepared colored enamels are more satisfactory because they save time, and you are always sure that they will fire alike.

Use a soft enamel on Satsuma and Sedji.

F. A.—What are the colors used to make the background of the teapot, black-eyed Susan motif, by H. B. Paist, December 1913 Supplement. I use Fry's colors.

Use 3 parts Ivory Glaze, 1 part Pearl Grey, ½ part Albert Yellow.

MRS. C. McC.—Can you furnish me with information or receipt for dissolving and preparing gold metals and coins for use in china painting?

You will find a formula in the Answers to Correspondents' column of this magazine in the May 1912 issue.

MRS. C. L.—Could you refer me to back number of "Keramic Studio," something to help in decorating a wine set, tumbler, tray and decanter. Something conventional or semi-conventional, and would like grapes. I don't care to use lustre or the dusting on process.

We do not remember publishing the kind of a design you wish. You would probably be able to get one from some one advertising designs to rent.

O. K.—Will you tell me how to paint on ivory, what kind of paint to use?

Water colors are used for ivory.

M. H. S.—I do not understand the direction for coloring studies shown on pages 122 and 123 of October "Keramic."

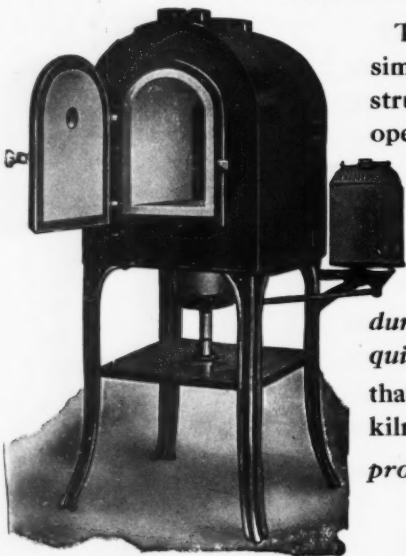
For salt shaker, page 123, what is used for band running around flowers, also dash outline inside band around flowers and lines running to center of flowers, also outline of bud? In Satsuma box, page 122, what is the outline of flower, and lines running from outline to center of flower, also outline of leaves?

All the lines you mention in salt shaker are gold; they are referred to in the treatment as outline around the flower. The outline around buds and all the darkest tones in design are gold. The band running around the flowers is the grey tone referred to in treatment.

The outline around the flowers and through them on the Satsuma box, page 122, is Antique Gold; you will find that in the first line of the treatment given. There is no outline on the gold leaves. The outline around those to be enamel is Antique Gold.

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